THE MARVEL REVIEW®

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OUR COVER: HOWARD THE DUCK™ *BY:* F. McLAUGHLIN HOWARD © 1976, MARVEL COMICS GROUP.

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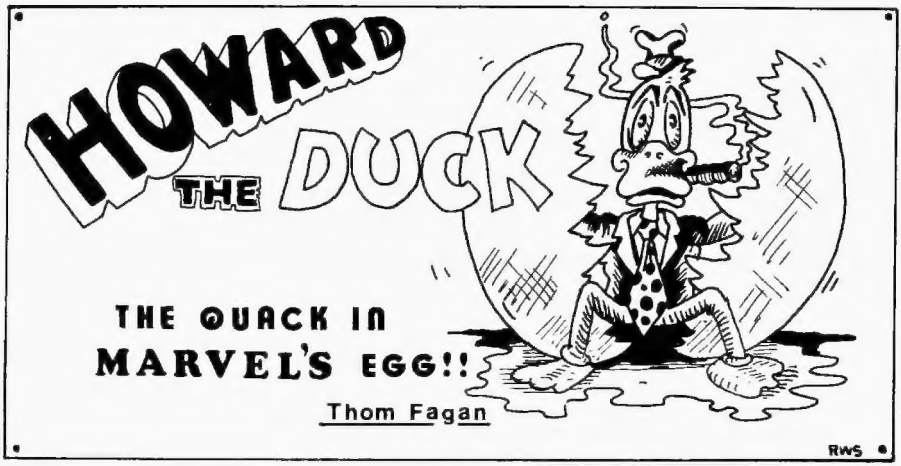


Scene: a swamp full of shadows, clutching vines, and sucking mud. Through this, a warrior wades. He is Korrek, warrior-prince from a barbarian land, searching for an evil sorceress he believes has trapped him in that fetid land. An obvious graduate from the Conan-Kull-Thongor school, (long hair, square chin, pure heart, flaming sword, and heroic speeches), he also has a touch of the Hamlet in him. He loses heart in the quagmire, casts his enchanted sword away, and produces a pessimistic soliloquy about doom, madness, and loss of spirit. Suddenly, a gruesome apparition, encrusted with muck, confronts him! The lust for battle fills Korrek! His blade sings with valor as he hacks and cleaves the beast in the best Beowulf--St. George tradition. But his efforts come to naught. The miry mutant stands in all its monstrous majesty. Despairing at the standoff and desiring resolution, Korrek throws down his blade to cry: "I welcome death! What else is there -- for one whose life has become an absurdity?" The air fairly crackles with sword and sorcery tension. We auditors lean forward in rapt attention, wondering how this tale of mortal conflict will resolve.

A duck walks out of the underbrush. Dressed in formal tails and vest, white shirt, striped tie, gloves, hat, spats and smoking a fat stogie, he answers: "Aw, clam up Bud! You don't even know the meaning of the word! Finding yourself in a world of talking hairless apes -- now that's absurdity!"

Korrek reels back in panic at seeing this two-foot tall, fuzzily-downed, stylishly-clad "horror".
Cut to the next scene....

Welcome to the mind of Steve Gerber. And welcome also to: HOWARD THE DUCK. Most Marvel acolytes will recognize the

philosopher-fowl as the new hero whose first issue was grabbed from the stands faster than clothes from a stripper doing the minute bump. Yet, how many know of Howard's developmental stage: The five quick guest appearances he clocked before moving to full-time status? FEAR #19, MAN-THING #s 1 & 22, GIANT-SIZE MAN-THING #s 4 & 5; do you have these? If not, STOP! Gallop, do not canter, to your friendly neighborhood Comic Bookie ("Hi Hal"), and grab up all of them, quickly! I really mean it! Get those mags. 'Cuz we're going to stretch out our legs, fluff up our pillows, nestle into our easy chairs, and get gripped into that cigar-smoking, tough-talking, gutsy little mallard known only Howard. Okay, ready? Comfie? Got good light?

Action.....

You are Steve Gerber. "Hugh?" you say. "Okay, how does Steve Gerber behave?" Turn to the inside front splash of FEAR #19 and view the vision of Steve Gerber in cohorts with Val Mayerik. Reality. That's what we have to deal with. Reality based on the following premises:

"The following sentence is True.
The preceding sentence is False."

"Hugh?" again, you say. Be prepared to say it repeatedly. Steve Gerber, master story-teller, with the help of other Marvelous artists, will take you through the inane, irreverent, and possibly only Quack in Marvel's egg; and into the world of Howard.....Howard the Duck!!

Howard can't accurately be studied by placing him on a map or a line of chronology or by any such systematic stuff. Impressions occur, and a useful definition comes from a balancing of image and matter. Allow us to submit the result of our musings concerning the meaning of this new concept in escapist drivel:

Who is Howard The Duck?

Howard is a perfectly normal, intelligent, sensitive, courageous, brash and articulate youth who happens to be a duck.

How did he become a duck?

He had duck parents. He was hatched from an egg. Because everybody else on his world also follows the feathered persuasion, nobody thought Howard's situation the least unusual. To Howard's misfortune, certain still unnamed cosmic forces conscribed Howard to journey through the dimensional barriers separating his world from our own. These forces needed him as a warrior and cosmic plumber to fix leakage between the dimensions caused by a construction firm's activities in Man-Thing's (henceforth refered to as "Manny") swamp. The duty incidentally included preventing a group

of ambitious mortals (called the "Congress of Realities") from disrupting the free balance of existence. The group wanted to merge all realities in order to subjugate all existence to their will. During the attempt, Howard fell off an interdimensional bridge and lost his allies. He landed intact in Cleveland in early 1975.

WHAT KIND OF ALLIES DID HOWARD HAPPEN ACROSS?

We've seen Korrek from Katharta and Man-Thing. In his original incarnation, he also made use of Jennifer Kale (whose dream we live) and Dakimh the Enchanter. Dakimh most rewards our study. He's an enchanter who appeared in Fear #s 14 & 15, as well as in the Howard mags Fear#19, MT #s 1 & 22, and GSMT #4. An emissary from the Dog-Gods of Therea, he organized the anti-Congress band. A powerful 20,000 year old mage, he has only acted inconsistently once. That was when Howard fell, an occurence Dakimh could have prevented easily. We theorize that Howard's fall actually was part of the "cosmic plan" since otherwise there seems no thematic or structural reason for either Howard's existence or Dakimh's uncharacteristic incompetence. Yet, that does not show in the plot so far, and we wonder if Gerber will tie up this loose end.

WHY WAS HOWARD NECESSARY IN THE FIRST PLACE?

It's not clear what, if any, effective role Howard could ever have played in the Congress of Realities conflict. We have no clarification from Gerber about who, if anyone determines Howard's fate.

THEN, WHY DID GERBER CREATE HOWARD?

To hear Steve tell it, Howard is a filler that made good. During a talk at the Creation Convention in New York last January, he claimed he didn't think of Howard until he needed comic relief for the Korrek-Manny confrontation (Fear #19) specially, something to top Korrek's dimensional entrance through a peanut-butter jar. Yet, Gerber strikes us as neither so inept a writer that he invents his major characters from panel to panel, nor so talented that his throwaway jokes blossom into overnight sensations. It appears Gerber had much difficulty with Howard's first phase. He created a fascinating and believable personality, that couldn't comfortably fit into the narrative flow. Gerber promises us that Howard has been chosen (by fate, no less) as part of Dakimh's band. But he kills Howard off only one issue later and we don't see how Howard was necessary. The shuffling of Howard to the rear and his subsequent fall comes across as a devise to rid the plot of an increasingly burdensome character.

YOU MENTION HOWARD'S "FIRST PHASE", HOW MANY PHASES HAS HE SURVIVED?

By our count: three. Fear #19 and Man-Thing #1 contain Howard's "yellow period". In it, Howard meets his allies, battles some demons fron Sominus, finds out how he wound up on this world, and he falls off the bridge. In this phase, he impresses as a brash, possibly juvenile (are those yellow feathers duckling plumage?...we wonder), Groucho Marx. indeed, Howard seems much taken with old movie figures. He does a great E. G. Robinson in MT #1 ("Okay, creeps -- here's where you get yours, see. I happen to be a crack shot -- I never miss"), and his cigar-chomping calls up a memory of a host of oldies: W.C. Fields, George Burns, Catfish.....

Anyway, his second phase, his "re-entry" phase, begins in Cleveland. Howard has greatly changed by then. We've listed the physical changes below, but there are also substantive differences in the figure of Howard; especially in regard to what he stands for.

During this time (contained in his guest shots in GSMT #s 4 & 5), he becomes both readjusted to society and aware of his inalterable alienation from humanity. He finally proves himself in combat, but finds his new world will not allow him to fit in.

The latest stage begins with Howard #1. We can call this the "Beverly" stage. At this point, he attains the level of "true hero". He overcomes despair and selflessly strives to achieve a pure philosophical perspective. Aided by his redoubtable sidekick, the faithful Beverly Switzer, (who answers modeling ads alone at strange men's apartments and who comments on her boyfriend Arthur's ability to "sustain a level of arousal"), he regains his faith in life and, by book two, seems reconciled to his fate.

AND THE PHYSICAL CHANGES?

Right. Here we go: Between Fear #19 and MT #1 Howard's nat evolves from a dull blonde to a suit-matching cerulean. Also, his beak mutates from a fuzzy rust color to a more traditional tangerine coloration. These changes occur during a lapse of approximately two seconds in the story and therefore catches our interest. We never did find out if this inconsistency is the first of Brunner's series of artistic jokes he plays in the backgounds of future issues, or if Gerber intended some hint at a theme of "change", or what? A more major reordering of Howard happens during Howard's free-fall through eternity. "Dem Changes" include his acquisition of blue pupils for his formerly all-black irises; a new white band for the blue hat; a broadening and thickening at his beak's tip; the replacement of white, skin-like feathering for his old fluffy yellow molting. Also, his body, formerly rather erect and proper with a pudgy,

rounded bottom, acquires a looser look (probably caused by his new set of bowlegs). As for his dress, he loses his spats, tails, and vest while gaining a business jacket. Finally, his tie reforms from a staid stripe to a moddish polka dot.

DOES GERBER EXPLAIN THESE CHANGES?

No, and it results in an eerie *in media res* flavor for that episode. We know a fine story could be made out of Howard's adventures in nether-land. Nobody seems ready to correct this breech of verisimilitude, however, and even Howard has made no comment concerning the metamorphosis since his landing. It appears the "old" Howard has become an "unperson".

DOES IT REALLY MAKE ANY DIFFERENCE?

Well, the problem isn't that we don't like Howard to change, although we love him presently. We want follow-up. The theme of change in Howard's stories works, but only when Gerber properly prolepsizes, hooks narratively, and incites. For example, the process of Howard from a meandering, misplaced droupout to recent full hero develops at a convincing pace and with realistic detail. We had Howard as an off-center "Howard Who" and now he's become a top cult figure. He's a symbol of the individual, of oppressed minorities, of conscience in the modern world. Gerber made these changes effectively. But the inconsistencies nag. The mind keeps drifting back, reflecting on WHY and HOW that blinking bird changed ties in trans-dimensional space.

ANYTHING ELSE ABOUT THAT TRIP YOU FIND DISCONCERTING?

Oh, little things. Like he didn't eat for those months, we assume. That doesn't bother me. I can accept the premise that Howard doesn't eat. But then in *Howard #2*, page 6, Beverly offers him bologna sandwiches and he answers: "That sounds good. I'm starved." These things mount.

Of course, there's always the possibility that Brunner made the changes of his own volition, and that Gerber didn't find out about it until publication. Brunner has a somewhat offbeat sense of humor, as evidenced by his little ad-libs in the background art: his "Panama Red" ad in the cigar store, and the "Mary & Jane" signpost in *Howard #2*. But these don't obscure the fact that a problem *is* there and somebody should resolve it.

WHAT ABOUT HOWARD AS A PERSON...I MEAN HIS PSYCHOLOGY?

Ah, now, Howard's mind, there's a subject! We can infer several truths about Howard's wants and needs from his consistent behaviors. We've mentioned how he first comes across brassy and arrogant. Yet, we also notice how Howard craves allies and equality. Although Manny and Korrek both dwarf

Howard, he jaunts right between them and lays down slices of existential philosophy. The next time we see him, he's joined forces, apparently as an equal partner, with Korrek. The contrast bears noting, Korrek often plays Howard's foil while they remain together. Although the first thing we see said between them is "We agree", they proceed to disagree three times in the next two panels. The last difference of opinion concerns an agonized scream they hear in the distance. Korrek perceives it as a call to arms: "The sound of other men! Salvation!" Howard justifies his jaundice plumage with: "You're going to follow that? You're crazy! You want to get killed?" Thus Howard seems also partially a reticent slacker. But Howard does follow when Korrek races on! We see, then, loyalty in Howard.

Howard cannot spectate the harming of innocents!

At the battle scene (in MT #1), Howard again cautions against fighting the creatures from Sominus, warning (because he fears losing an ally? Because of cowardice? Because he is an intelligent discretion?) "Don't be a fool, Korrek. We can't fight this."

Yet, Howard does join the attack, and he does so at the foray's pivotal moment, as slithering and flapping incubi chew Manny; dismembered, whirling limbs pin Korrek; and the crossfirefire mangles the human workers. The sight of a worker getting stomped pushes Howard into the fray. Howard cannot spectate the harming of innocents. The script reads: 'The Duck . . Howard, by name (our first knowledge of this) casts his better judgement to the winds, and grabs up a gun of the fallen workman'. He joins, then, in the first of the battles which test his capacity to put the good of others ahead of his own welfare.

After the battle, Howard evidences again his strange power of empathy. He immediately divines Dakimh's intentions and regards the mage in a friendly manner. Howard looks naturally to diplomacy, seeing survival as basic. Contrast this with Korrek's surly attitude toward Dakimh and his admission that "(Kathartans) are not a smart race". Howard is more than willing to join forces with power, though demanding a voice in decisions.

The next revelation of Howard's psyche occurs soon after his one-point landing in a vacant lot in Cleveland. Where other heroes float in, Howard "Plops" on his D.A. He does seem heroically aloof from his situation after re-entry, though ("It's good to be home" summarizes his reaction). Howard doesn't get angry over the various insults fate plays on him, but he cannot tolerate additional injustice from "Talking, hairless APES!" Upon spotting them, he emits what becomes his all-purpose primal cry: "Waaagh!". At the same time, the boys who find him coin the phrase which becomes Howard's

herald: "Hey, you're a duck!".

Howard, showing remarkable prescience, senses the boys do not endanger him. He proves his one passion by immediately seeking a cigar. The cigar-store scene itself shows us (1) how Howard immediately tries to adapt, to be reasonable, and (2) that his best weapon remains surprise. Also, the cigar-store business points up the increasingly general economic theme which runs through the later works. In the store, Howard wonders about prices being "reasonable" and finds he needs his "good looks" to back up his currency. Later, upon his release from the pokey (GSMT #5) Howard's first thoughts concern "How a duck makes a buck". This hustler mentality expands on the Spider-Man spawned "heroes have to eat, too" Marvel theme. Occasionally, the entire setting seems geared to a marginal existence mentality, of rivers with slime and Kidney Ladies and villains who keep "bringing down property values". As the kid says: "There ain't no wizards in Cleveland."

Right after the cigar-store buisness, the narrative turns into a "beast romance". The first antagonist Howard runs against (Garko) provokes a typically anti-heroic "Howard-ism": "I see it -- I don't have to believe it! I mean, I don't even believe in me anymore!" Ah, but Howard does believe in himself. He thinks first of the innocent boy's safety and sets to battling the enemy frog with makeshift weapons.

HOWARDISMS?

Howardisms. Short, pithy aphorisms or exclamations emited by Howard which concern matters of personal philosophy and attitudes toward his existential situation. These include: "Every institutional structure you got is loaded against me!" and "Who cares about your kidneys? I'm going for the throat!" (both from Howard #2), the "absurdity" speech of Fear #19, and "Weeaugh!" (often). At their highest level, Howardisms approach proverb: "On my world, Garko, we never say "die", We say "Kill" (GSMT #4).

But, getting back to Howard's personality, the later episodes build upon the base of GSMT #4. Gerber gives us some facts about Howard in his preface to GSMT #5. The omniscient Gerber intones about how Howard was "a potentially brilliant scholar", who "educated himself in the streets". These very tantalizing details mean much when we ponder Howard's high threshold for the unexpected and unfair. In the "Hellcow" story, Howard displays the ability to intuit the killer's barnyard nature. Another insight comes when the police ignore Howard's conquest of Bessie. Howard's pique, as always, lasts briefly and ends with resignation.

The book-length works, while giving Howard enough space to

advance to "star" status, also highlight a few negative qualities of Howard. #1 opens with him actually contemplating suicide. Typically, the final straw is not one of the indignities he suffers at the hands of the Cleveland Police, but the slime on the Cuyahoga River which prevents him from a soothing dip. Like Beethovan complaining about a cold dinner, this mundane frustration affects Howard more deeply than his intellectual problems. Other shots showing Howard at a disadvantage include the meeting with Pro-Rata in H #1 (where the mad accountant obviously intimidates his smaller prisoner), the nightmare in H #2 (where we see the effects of strain upon our adorable Anatidae) and the Kidney Lady scene in H #2 (when Howard means to extract a life as the price of his last cigar). All of these faults deepen our concern and sympathy for the darling drake. By pointing up Howard's few faults, Gerber makes Howard a most human character.

How about these villains? Who're the bad guys in Howard's world?

Turnips, kidnies, frogs, accountants, cows, stuff like that. Seriously, all of Howard's antagonists have a few things in common. Except for the Congress of Realities and their leader, Thog the Overmaster (who never got a clear shot at Howard) his enemies have been solitary malcontents whose existence parodies the stereo-type "serious" villain.

Garko, the Man-Frog, initiates Howard to the pains of Marvel herodom. As bad guys go, Garko is cut-rate. He combines the ambition of Doc Doom, the nihilistic morality of Hyperion, the Red Skull's fanaticism, and the looks of the Lizard. Between Howardisms and other sundry poignant exclamations, the two square off in a back alley. This is the first of Howard's "psuedo-battles": battles fought with improvised weaponry by an unsuper Howard against questionable foes. This type of combat recurs in the "Bessie" episode. She seems a second-stringer, not only non-human but, as undead, also non-animal. The showdown in the auto body shop is a perfect contrivance. Especially significant is the cross-wrench scene, where the imitation-Bessie cowers before an imitation cross wielded by our "imitation" hero. Also, the bottom panel "cold, unmilkable udder barely brushing Howard's feathery crown" shot has to take the "Stark Image of the Year" award.

H #1's Pro-Rata aroused our lively interest. He seemed, at long last, the much desired link back to the Thog-Dakimh business. Pro-Rata could be nobody if not Roland Duhl, Thog's accountant introduced in MT #21. They even talked the same. We braced for the connection and resolution. Instead; well, we found out little concerning Pro-Rata. Gerber kills him off near the end. He leaves us with the shards of a potential classic and the watery aftertaste of one more economic theme. You did good, Steve. You could have done more.

H #2 and the Space-Turnip appear ominous. A lot of space is spent on running down Beverly's situation and reinforcing a few impressions on Howard. ("the most oppressed minority of all" speech). Turnip, itself, didn't do too much for us. Sounds a little bit like Steve has his back up against it, and he couldn't think because the crank Marvel shipped him turned up as overly steeped on acid; so, in the midst of a midnight deadline overload, froth dripping from his clenched lips, Steve declared: "I'm going to fling open my refrigerator door and chose as my villian the first edible tidbit mine eyes light upon!" All in all, though, the issue works as a breather, assuming he has some hot feature in the works. We do fear that Steve might be limited by his subject matter. Howard enchants, but he can do only so much. Except for a few paltry "talents", Howard has no means of standing up against an authentic nemesis.

WHAT ARE THESE TALENTS?

H #2 hinted strongly that he may be gaining the power of flight, which would help. Besides that, Howard has to get by on a truly remarkable aim (pistol in F #19, cigar in H #1), an intuition which allows him to realize when his enemy is a barnyard animal (GSMT #5), and an alert sense of personality and decency which keeps him supplied with allies when he most needs them.

SO, WHAT DO WE SEE FOR THE FUTURE OF HOWARD?

Stagnation, death, and under-distribution, if the pigs who hoarded his first issue don't unlock their grip and let the book see light of day. (SEE CASH FROM THE STASH) As concerns the story line, we have great hopes for the Kidney Lady. She represents the archetypal Howard baddie: the individual as psychopath. Truly Howard's nemesis, she seems to show what Howard could be if he ever allows freedom to the dark, venal, incurably violent side he must have developed from the persecution he has received from close-minded "apes". If handled right, this could be up there in the class of the Magus-Warlock conflict.

ANYTHING ELSE YOU WANT TO TELL US ABOUT THE DUCK?

Trivia. Like, although Gerber claims Howard "does not talk like Groucho Marx, we can see easily enough that Howard sure walks like Groucho (example: Cover of H #2). Also, our auditors might be interested in knowing that Howard had an uncle in the dry-cleaning biz (GSMT #4). The history of Howard's world probably is similar to ours, since the money shown in GSMT #4 is a replica of an American One, down to the wigged gent (duck) and the Bank of New York seal on the front. There must be differences, though, because Howard didn't recognize the name Cleveland. We wonder why Howard speaks such good English, but we accept it. If Howard doesn't sound like

Groucho, though, he doesn't sound like Donald either, since he mistakes the voices of the boys in GSMT #4 for duck voices. We think it odd that Howard has only four fingers, a bit heavy on the parody there, Steve. And we have one last slightly unanswerable question about Howard's reproductive organs. We've seen Howard's pudenda on several instances since GSMT #5 and have noticed nothing the Comics Code wouldn't approve of. Yet, Beverly blushed when she admitted she changed Howard's clothes in H #1. Did she notice anything we missed? Hmmmmm?

A problem seems to lie in Gerber's sense of decency. While he warns us not to take Howard too seriously ("escapist drivel"), Howard does represent the individual, the victim of blind prejudice, and a good price for cigars, all serious issues. When Gerber exploits his excellent sense of character, and lets his creations, to paraphrase Shaw, make their natural destiny, he produces the best science fiction around. When he seeks to make his script a private forum, didacticism results.

So all we mean is: we hope Howard doesn't lose his identity by becoming a running satire on everything else Marvel produces. Also, we wouldn't like to see his antagonists become one bad pun after another. Besides those minor and justified reservations we can say: "Yeah, Steve, You did it. Revolutionized Comic adventures in one year. Actually made somebody come out and judge your work as literature, too. And imagine, ...it's just ducks!"

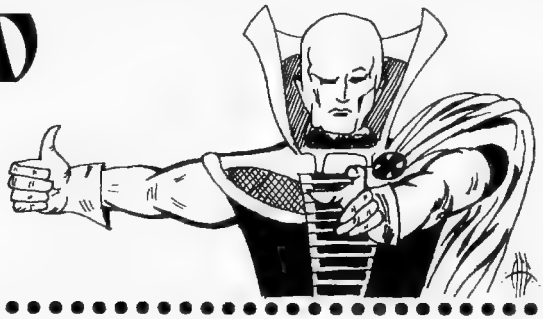
T.M.A.R. #2 FEATURES:

1. WARLOCK Special!
2. HULK Cross-Index!
3. CONAN Album Review!
4. SPIDERMAN Comics Index Review!
5. May and June Comic Reviews!
6. First MARVIN Awards!

DON'T MISS THIS ONE!

ALSO: Look for our table at the Mighty MARVEL CON! April 23rd, 24th, and 25th

AROUND THE RACK



Comic reviews are what this magazine is all about. Due to the length of the Howard article (we could not chop it further!) we are left with a shortage of room for reviews. However, our wheels at T.M.A.R. are slowly picking up speed, and in ish #2 (which we know you won't dare miss!), the remainder of the May comics will be reviewed, as well as some of June's books. Apologies are now in order--somewhere and somehow we managed to miss a few of the May covers. Starting with June's comics, we will (Marvel willing) print each comic's cover with its review. We will not review reprints. We'll award each book reviewed from one to five stars. Since we analized but 13 books this issue, we won't present the MARVIN awards until ish number two. Each catagory of Penciler, Inker, Colorer, Letterer, and, most importantly, Writer, will receive its own award. Your letters and comments will make an impact. Let us hear from you. You can make the difference!

AVENGERS 147

"Crisis on Other-Earth" Wolfman-Editor,Perez-Pencils, Colletta-Inks,Englehart-Writer, Wohl-Letterer,Goldberg-Colors

After two issues in transit, the Avengers have finally arrived on the Squadron Supreme's home world. The long-awaited battle begins and continues until President Nelson Rockefeller, wearing the serpent crown (remember Capt. America #181?), arrives leading the U.S. Army! What could have been an explosive beginning, turns out to be a wet fire-cracker. The remainder of the story recovers from the bland opening battle, and stays dynamic and forceful through to the end.

George Perez and Vinnie Colletta make a talented team and present Englehart's script to its best advantage. When the Vision attacks Hyperion, Lady Luck, and the Golden Archer in the last sequence, the depiction of his "feelings" has such power that you can almost feel it coming off the page. We are bothered by the Avengers' cavalier attitude through their trials, but we suppose that its just called "Super-Hero Cool". We like this book, the Avengers are rendered in fine style. We hope this team (Perez, Colletta) will continue to collaborate on one of Marvel's best books going. ★★★½★

ASTONISHING TALES 35

"...and Once Removed from Never" Buckler-Plot, Mantlo-Writer, Buckler-Pencils, Janson-Inks & Colors, K. Mantlo-Letterer, Wolfman-Editor

After a couple of re-reads, this 3-million dollar tale seems to get under our skin. Not only that! But Luther Manning gets some new skin, in this fantastic flood of "Puter" data'ish dialog! Knowing something about computers, jargon like "DUMP, ALGORITHM, VARIABLES, etc" do add to the confusing, yet, accurate, technical atmosphere which pervades #35. Buckler's pencils are excellent once again. Janson's inks and colors are hard to find fault with. This book is a delight to "get into", even though it is often-times hard to comprehend where we are being taken. For example, we believe that there are just a bit too many references made to and from the Puter. At times, these IBM-ish type balloons detract from both the story and the art. Although, a good device, we feel the "OBSERVATION:, SYSTEMS-ALERT:, READ-OUT" prefaces to almost each and every dialog would and could have been humanized by the programmer (s) who developed the operating system which Deathlock's computer runs upon. We know Mr. Knuth would never stand for That! Panel variation is fantastic. We were not bored for one micro-second! Now that two Luther Mannings are running around, we wonder just what Rich and Bill have up their bionic sleeves? Well, we wait, just like you, to find out the answer to that question. DESERVEDLY-- ★★★½★

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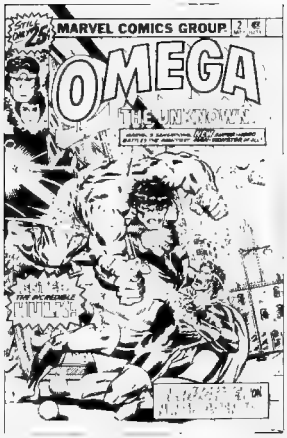
MASTER OF KUNG FU 40

"The Murder Agency" Moench-Writer, Gulacy-Pencils & Inks, Goldberg-Colors, Kawecki-Letterer, Wolfman-Editor

The amount of detail contained within the art in this book is beyond words. Paul Gulacy ranks as one of the best artists working for MARVEL today. If you don't buy Kung Fu books on principle, we suggest you at least take a gander (we assure you, it will be a long gander) at Gulacy's craft. We meet a new character who answers to Larner and who looks a hell of alot like Marlon Brando (we kid you not!) Leiko takes off on a 99% fatal mission to rondezvous with a "mole". Blazing guns, flashing fists, death falls, double-crosses abound, yet mesh well with a very interesting story line. Goldberg's colors are exceptionally done. This book should be used by all as an example of what can be done with a monthly mag. Page 7 is a good 5 minute mind blower, the perspectives used, as well as the fine coloring and inking all leave no doubt that the Master of Kung Fu team ranks among the best in Marveldom. ★★★★



OMEGA 2

"Welcome to Hell's Kitchen!" Wolfman-Editor, Gerber & Skrenes-Writers, Mooney-Pencils & Inks, Watanabe-Letterer, Rachelson-Colors

A semi-strong sequel to the innovative first issue. James Michael continues to command our attention. His aloofness haunts us, especially in the analytic way he reacts to the mysteries of his pubescence (like: what are those odd, creeping voices he hears at intervals?). We get our first good look at Omega him(it)self and come away impressed. His muteness and computer thought-patterns intrigue us. For those (like us) who believe comics should be full of people-hitting, Omega faces-off against Electro and the Hulk! The back-up characters hurt, notably JM's new roomies. Ruth seems bland and Amber is too close a copy of the sickeningly hip Mary Jane Watson. Competant art-work, especially in facial features. JM's limpid blue eyes give off the perfect "lost urchin" image. The backgrounds fail to inspire us. Fine inking and mix of color, though Rachelson messes up Omega's headband once too often. ★★★

DR. STRANGE 14

"The Tomb of Dr. Strange!" Wolfman-Editor, Englehart-Writer, Colan-Pencils, Palmer-Inks & Colors, Costanza-Letterer

A highly dramatic, tense conclusion to the duel begun in this month's Dracula #44. Fine shadowy coloration and portrayal of figures. The exceptional inking details the midnight world of Drac and blends with the turgid, swirling colors to create a stark image of sorcerous doings. The panel balancings and contrasts work to much the same affect, constantly tumbling and reforming into driving, dynamic vehicles. Colan picks out good perspectives, Palmer fills them in magnificently, and Costanza makes economical and forceful use of his balloons and letters. As far as the story goes, it cops out a little. In Drac #44, Marvel promised us Strange was really dead. As it turns out, his body (not his soul) fell under Dracula's only temporary control. Also, we thought vampires couldn't travel over water (which Drac does), and we wish Marvel would be just a trifle more careful about the continuity between Strange's activities in this title and the Defenders. The contrived ending hurts a little, too, but as a rock 'n' roll, duke 'em out issue between our two favorite becaped mystic figures, We LOVE it, and desire MORE in the future between these two very natural and supernatural antagonists. This one is worth your twenty-five coppers gang, but don't forget Tomb of Drac #44! ★★★½★

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JUNGLE ACTION 21

"A Cross Burning Darkly Blackening the Night!" Wolfman-Editor, Graham-Pencils, McLeod-Inks, McGregor-Writer, Blumfield-Letterer, Rachelson-Colors

We've watched the current Panther-Klan "epic" limp through 3 issues so far without detecting anything resembling a coherent story-line. Incessently overwritten, mawkishly cluttered, and blatently self-serving, this issue seems nothing more than the sentimental ramblings of a 1st year sociology student. Purple schoolgirl can't like "turning his flesh into some esoteric allusion to the Persecution of Contemporary Man" garbages up every page. We get static dialogue, dull rehashings, and blathering description, but no focus or redeeming conflict. Which is all too bad, because the artwork is really first-rate. A character like the Panther deserves only the best, and Billy Graham holds up his end of the bargain. The delicate detail, and carefully posed perspectives all bespeak a subtlety which the script lacks. The technical successes only elaborately package the soap-operic pap inside.

★★½★

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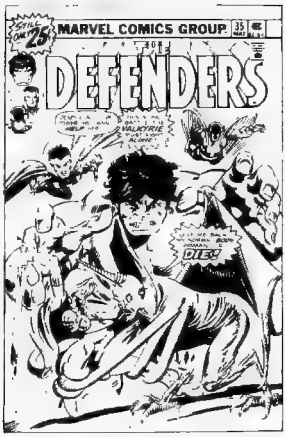
MARVEL TWO-IN-ONE 15

"The Return of the Living Eraser!" Wolfman-Editor, Jones & Giordano-Pencils & Inks, Mantlo-Writer, K. Mantlo-Letterer, Rachelson-Colors

The Thing stumbles in, just soon enought to stop Morbius' late-night snack of "Jee Whiz!" Alicia Masters (daughter of the ill-famed Pupet Master). Well drawn flash backs tell us of some past eradications performed by the arrogant Living Eraser! Ben and Morbius are sent to the Eraser's prison after a quick rub-out. In prison, we meet the Supremor, minister Petril, and the fetching Pricess Roween. The Thing and Morbius escape back to Earth and remove the Eraser's threat in a quick but effective duel. Giordano's inks are always the best, and this work is no exception. We like this book, its real, honest-to-goodness comics. It is a stepping stone for future works. We are left with questions and expectations which most probably will be answered in other books. What will Morbius do with his new "Eraser Gizmos?", will Roween remain on Earth? We will find out soon. ★★★



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THE DEFENDERS 35

"Bring Back My Body To Me..!" Wolfman-Editor,Gerber-Writer, S. Buscema & Janson-Pencils & Inks,Costanza-Letterer,Goldberg-Colors

With Gerber writing, we know what to look for. The basic weirdness begins slowly (intro of Red Guardian), but soon after we're neck-deep in the Bambi Problem with Nebulon and the Headmen. Chondu gets a new body, and Valkyrie actually allows Jack Norris to touch her quivering flesh. No group slug-outs, but Chondu and Val mix it up fairly well in a Manhattan penthouse nightclub. Uneven artwork. We've seen the Headmen look more ferocious. The artwork flows with the action: bright and detailed in the battle scenes, static and general in the fillers. The representation of Strange's meeting of the Red Guardian is exceptionally poor. The coloring and inking impress us, like the neat job on Val's pigtails. The whole thing is worth a quarter, if only to fill out your collection. P.S. The Elf with the pistol who goes around shooting people doesn't show. ★★★

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MARVEL FEATURE 4

"Eyes of the Gorgon" Thomas-Editor, B.Jones-Writer,Thorne-Pencils & Inks,Roussos-Colors

We like Red Sonja. She's very dynamic. Despite the constant comparisons to Conan, she maintains her own themes and motivations. The first two issues impressed us, and the romantic, wandering plot format allows her enough play to continuously find formidable adversaries. And, of course, we're crazy about her large breasts. Our favorable prejudices only serve to inflame, rather than to mitigate, our keen disappointment in this latest issue. We can hardly imagine a more complete breakdown. The plot is hackneyed and contrived. The artwork is plain sloppy and superficial. The coloring strains to reach mediocrity. The panels crowd on each other like a row of spilled postage stamps. We hope this cavalier treatment doesn't mean this series is headed for the trash-heap, because we <u>like</u> Red Sonja. But there <u>have to</u> be some changes made. And Soon! You can plead your case to the Gods...for we STRIKE!-- ★★

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HULK 199

"And SHIELD Shall Follow"
L. Wein-Writer/Editor, S.Buscema & Staton-Pencils & Inks Watanabe-Letterer, G. Wein-Colors

The 200th issue MEANS something in MARVEL-TOWN! The 200th issue is preceeded by the 199th ish. As 199th issues go, this one ain't "DY-NO-MITE!" The HULK hangs around Citrusville, Fla. (atop a 'JAWS' movie marquee no less) as Clay Quartermain, Doc Samson, T. Bolt Ross, and Nick Fury wage 'l' more WAR on old 'Greenie'. The Buscema-Staton team are still no match for those Trimpe pencils (which sadly stopped back in #193). The panel variation is good. Panel sizes are conventional, but the few(19!) page-wide panels do break things up a bit. We have a hard time in finding 5 good panels though. The kid on the front splash is a direct rip-off of Kirby's Fantastic 4 #11 "Young kid tell us what's happening here? gimmic". G. Wein's colors are satisfactory,(bad job on fire truck p3,pan3). We do not like Watanabe's letters. His horizontal strokes are too thin! This book could have been in SPIDY #99 proportions, but we can only give it-- ★★½★

MARVEL COMICS GROUP
THE MOST SUPERHERO OF ALL!
CAPTAIN MARVEL
DRAX THE DESTROYER AND THE SUPREME INTELLIGENCE IN
KILLING MACHINE!

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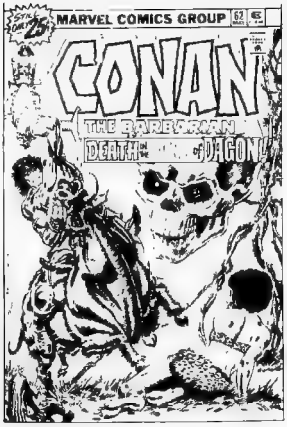
CAPTAIN MARVEL 44

"Death Throws" Wolfman-Editor, Englehart-Writer, Milgrom-Pencils & Inks, Orzechowski-Letterer, Cohen-Colors

Drax the Destroyer, The Supreme Intelligence, Rusty the Robot Mule, Fawn, Null-Trons, and 'The Head', all grace the pages of this poorly colored, hastily inked, tale. Besides the colors and inks, 'Marvie' suffers a power drain from the Drax fight. Fleeing the Destroyer to save Rick's life, Marvel finds Deneb IV in ruins. This is a bad ish for Marvie, he falls into the grips of "The Head" and learns...TA-DAA ...His mind and Rick's are merging into ONE!!! We like the story and the up-beat ending. We wonder who and what Fawn (the 'GAMINE' not 'GAMIN') really is. The inking is really FROM HUNGER! EUGCCH! There is no excuse for a bi-monthly to look this poor! As for Cohen's colors...we wish she hadn't. The story keeps our attention from these artistic pitfalls. We can't wait to find out what happens to Rick and Marvel next ish. We honor this horrendously hued hallucination with-- ★★½★



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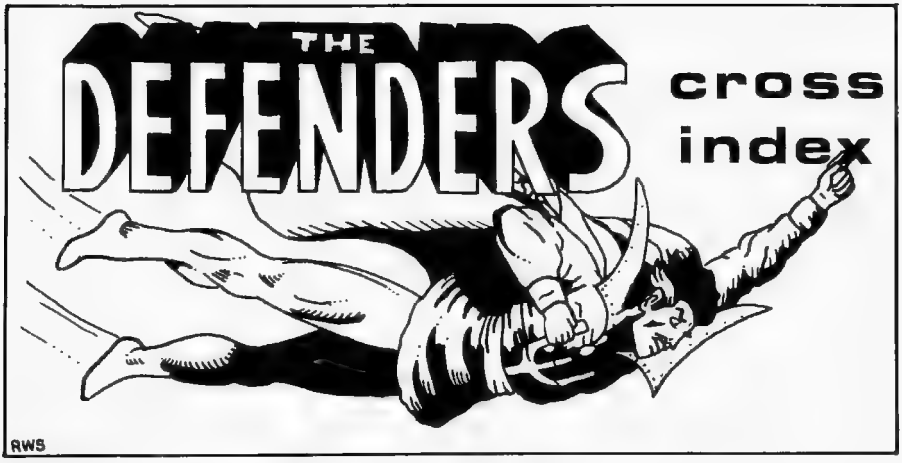
CONAN 62
"Lord of the Lions!" Thomas-Writer/Editor, J. Buscema-Pencils, Gan-Inks, Condoy-Letterer, Ms. Wolfman-Colors

Wart hogs 'treeing' Conan is a sight to behold, in this issue. Amra and his lion, Sholo, get a wee bit too many pages in this 'strangely' inked tale of Conan's continuing search for BeLit (who con-tinu-ally re-minds us that...'I am Queen of the Black Coast'). Gan's inks leave a bit to be desired, as they really don't flatter big Johns pencils. Conan has come a long way since those Smith days, so far in fact, that we agree with him when he says.."I'll be glad when I've seen the last of Kush and lands South!" Three cheers for that barbarian! Even he knows a bad (Ok maybe not bad, how 'bout boring?) story. Although we do like secret, unreadable, pictographs on ancient walls, the last few pages can't bear the weight of this slow opener! The Conan we love is not the Conan we see. Like Makeda says.."those I could not woo ...I slew!" And with our bare hands we give this tale-- ★★★

SKULL THE SLAYER 5
"Magic, Myth and Madness!" Wolfman-Editor, Mantlo-Writer, S. Buscema & Trinidad-Pencils and Inks, K. Mantlo-Letterer, Ms. Wolfman-Colors

The Black Knight, Merlin, the Time Tower, Slitherogue, Morgan Le Fay, and a host of demons, medieval warriors and winged horses adorn the pages of this saga. The rebirths of Skull's not so friendly friends, Ann, Jeff, and Corey (who gets the shaft in the end) are one of the high points which Mantlo has in store for you. All is not what it seems to be, as we watch Skull s-l-o-w-l-y deduce that he is but a pawn in Slitherogue's automated army. Trinidad's inks seem to help out Sal's pencils by adding the very minute detail that sword and sorcery books need. Karen Mantlo's letters are a bit on the shaky side (note p.14 pn.3). She should decide whether her letters are going to lean left or right!! Her "S's" and "G's" could also stand a little work. We often wonder how Marvel finds such talented people to work for them. Ms. Wolfman does a laudable job with the dyes. The entire book keeps our interest right down to the end, and there it leaves us with a big question mark. We spend 16 pages leading up to a battle scene and then everyone goes home? Skull is left unharmed? The Black Knight takes his hat off and calls it a day? We can live with this story line. But why the time spent on something which goes on and on and then... POOF! Stops! We've seen it all before. War is War, and no matter what style you dress it in, Ahem-- ★★½★



For all of you 'evolution followers" out there, we give you the first in a series of character cross indexes. To use the index, simply find the character in the list. Appearing to the right of the name will be issue numbers in which the character has appeared. The present cross index features characters appearing in the Defenders (D), issues 1-35, Marvel Feature (MF), issues 1-3, and Giant-Size Defenders (GSD), issues 1-4.
We welcome any and all contibutions, be they errata lists, addenda, or your own cross indexes.

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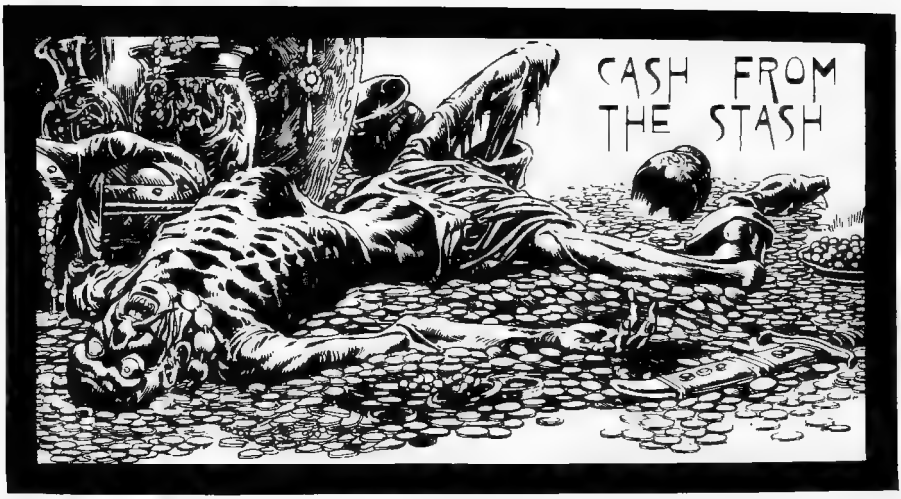

Art: JOHN BUSCEMA & ALFREDO ALCALA

Comic Book investment, often considered a 'by-product' of comic collecting, has recently fallen into the limelight of public attention. When all else fails while aquainting a skeptic neophyte to the flowing, dramatic, art-neuveau style of Barry Smith's CONAN....one last resort remains... tell him, in a matter-of-fact tone, that "By the way, this first issue of CONAN is worth...Oh...$17". Dear God! Watch his eyes light up! Suddenly, Conan is no longer a thread-bare "Funny Book Cave Guy"! OH NO! Conan is that princly character that you can sink your teeth and wallet into.

Number 1, First, At the Beginning, Prime...any way you say it...when the topic is comic books, you are talking about money. The first issue of any periodical means "Collectable". First editions, from fine prints to Don Grant's Conan reprints, have a certain green aura about them. The green aura of the American dollar.

If you happened to be there when THE AMAZING SPIDERMAN #1 hit the stands, on a cold day back in December 1962, you could have purchased as many issues as your wallet allowed! Haa..Haaaa! Today? Did you try to find, much less buy, Howard The Duck #1 at your newstand? I know...all that remained were a few torn copies left by the comic crazies!

Our hobby has grown from a letter published back in an early issue of Fantastic Four (IF MY MEMORY SERVES ME I BELIEVE IT WAS NUMBER 10 or 11) where Gordon B. Love announced the start of his comic book club which later led to the now famous fan publication THE ROCKETS BLAST - COMICOLLECTOR. In the interum, the price of that SPIDERMAN #1 has risen to upwards of $135 in mint condition. As an exercise in pipe dreaming,let our minds wander a bit to the year 2000 when the headlines of our local data retrieval media will spout.....

MINT SPIDERMAN NUMBER 1 SELLS FOR $4,000!

Will it eventually come to that? When the demand is up for any commodity, anything is possible! But when you get right down to it.....comic books are really worth nothing! Comics are not a liquid asset. You can't exchange a CONAN #3 for a loaf of bread unless your grocer is a comic freak. Almost all monetary value placed upon comic books is a false and contrived sham on you, the comic collector. The average comic collector does not know a comic is worth $20 UNTIL he looks it up in Overstreet's. For instance, CONAN #3 is supposedly a "rare" comic, (due to "poor distribution") and brings upwards of $15 at comic conventions. Yet, the book is not SO rare as to stop dealers from sitting on 25 or 30 copies at comic cons.

Much of the demand that exists in the comic book market is started on the sole factor of CONTRIVED AVAILABILITY! At the recent Christmas Comic Convention in New York, I was the only dealer selling HOWARD THE DUCK #1! After all 20 copies were sold, I promply wandered out into the crowd and interviewed each MARVEL dealer at the convention. My questions were: (1) HOW MANY COPIES OF HOWARD DID YOU BRING TO THE CON TO SELL? (2) HOW MANY COPIES OF THE DUCK ARE YOU SITTING ON? (3) WHY ARE YOU NOT SELLING THE HOWARD BOOK HERE TODAY? (4) WAS THE BOOK HARD TO FIND IN YOUR AREA?

ALMOST ALL MONETARY VALUE PLACED UPON COMIC BOOKS IS A FALSE AND CONTRIVED SHAM ON YOU, THE COLLECTOR!

The response to the questions was amazing! In regards to the first question, 39 copies of HOWARD were sold at the con. Among the 28 MARVEL dealers, approximately 530 copies of the DUCK were being held back in speculation. The vast majority of the comics were not being offered for sale, thus the answer to question number two! The third question brought responses of ..... "It's going to be another SPIDY #1" , "I'll wait until it goes up to $20 or so, and then dump 'em all", "Sell them? Are you crazy, do you know where I can buy 500?". The DUCK is now selling for upwards of $3 (in mint) and by next year, who knows?

In asking the forth question, I encountered the STRANGEST responses. Over 12 of the MARVEL dealers did not know of nor had ever seen a copy of HOWARD THE DUCK!!! That statement alone revealed that a great majority of dealers have their heads up their asses when it comes to really being INTO COMICS! But, that is another story for another day! In any case, HOWARD was VERY hard to find on the racks. The majority were sold off of the cash tables at news distributors. The dealers that bought these huge quantities left only a few copies to be distributed to the newsstands. However, at the CREATION convention, Steve Gerber gave this reporter an inside scoop...MARVEL IS SERIOUSLY CONSIDERING REPRINTING HOWARD THE DUCK #1! Speculators, get ready to take a BATH!

Now that Howard is out of the way, let us get INTO another comic that is not so dear and near to MY heart...SAVAGE TALES #1. Hitting the stands back in March of 1971, ST #1 was the first black and white magazine to be published by MARVEL. (except SupSpecSpidy) As you can expect the news dealers did not know what to to with the book when they found it did not fit into the comic carousel. Well, actually they did know what to do with it...send it back to the distributor. When this happens in great numbers, we have what is commonly known as "bad distribution". Bad distro means big dollars to the comic book dealer, so, whoosh! all the returns were bought up by enterprizing individuals. WAIT WAIT WAIT WAIT DING!!! SAVAGE TALES #1 is selling for 25 dollars! Is the book worth it? Let's take a look....

Opening it up, a black and white Barry Smith Conan story highlights the issue. The artwork by Smith is once again superb! FLIP! FLIP! FLIP! FEMIZONS!?? Here's one I probably would not read JUST because of the artwork! Rushed to meet a deadline I suppose...as Romita is far more capable of excellence than shown by his work here. Gray Morrow lightens us up with his Man Thing story. Here is where the slimy silent one made his debut. A lot of good that does us now that MANNY's book has been dead for quite a few months. The remainder of the book is not even worth mentioning, other than the fact that John Buscema, Gene Colan and Tom Palmer worked on stories that were not UP to their talents. Now here is my question..."Why in hell is this book selling for $25+??

WHY IN HELL IS SAVAGE TALES #1 SELLING FOR $30!

Man Thing is dead, the Barry Smith story has been republished in color within CONAN #16. Only the FEMIZON story remains as any impetus to purchase this so called "RARE" book. Let it be known fandom, THIS BOOK IS NOT RARE! I have been offered up to 1000 copies of SAVAGE TALES #1 by an anonymous dealer.
The book should be selling for $5, TOPS! But one factor does exist....The 'haves' will only dribble the book out to the 'have nots' for $25 - $30 a shot. A mighty high price to pay for your average FEMIZON, I must say.

I am about to attempt anon a new chapter in the realm of comic book pricing systems....THE MARVEL BLUE CHIP GUIDE. The Blue Chip Guide will list those comics which in my opinion will offer sound investment for the future. The form will be laid out similar to the stock exchange quotes in your daily newspaper. The comic prices listed refer to MINT books only. The BID column reflects the price a collector can expect to sell the comic for to a dealer. The ASKED column will list the current dealer selling price of the comic (IN MINT). The CHANGE column will point out the fluctuation (in dollars) within the last month.

In this first issue, the change column will show the difference between the Overstreet COMIC BOOK PRICE GUIDE and the current price of a comic, should you buy it today. An example is: Overstreet lists AVENGERS #1 for $20 mint, the current price is $40, thus the change column will reflect a $20 change. Now that the formalities are over...on with the list!

THE MARVEL BLUE CHIP GUIDE

ISH	COMIC	BID	ASKED	CHANGE
15	AMAZ ADULT FANTASY	$100.00	$150.00	+70
1	AMAZ ADVENTURES	$ .60	$ 1.35	+.35
18	AMAZ ADVENTURES	$ .35	$ 1.00	+.70
1	ASTONISHING TALES	$ .60	$ 1.00	-nc-
1	AVENGERS	$ 25.00	$ 40.00	+20
2	AVENGERS	$ 8.00	$ 15.00	+5
4	AVENGERS	$ 7.00	$ 9.00	+1
100	AVENGERS	$ .40	$ 1.25	+.85
1	BLACK GOLIATH	$ .20	$ .55	-na-
100	CAPTAIN AMERICA	$ 1.25	$ 2.75	+1.55
1	CAPTAIN MARVEL	$ 1.25	$ 2.60	+.60
4	CHAMBER OF DARKNESS	$ 1.00	$ 5.75	+1.75
1	CHAMPIONS	$ .30	$ .75	-na-
1	CONAN	$ 12.00	$ 17.50	+5.50
2	CONAN	$ 8.00	$ 9.50	+1.50
3	CONAN	$ 10.00	$ 15.50	+3.50
10	CREATURES ON LOOSE	$ 1.30	$ 4.50	+2.50
1	DAREDEVIL	$ 10.00	$ 17.00	+5
11	DEAD OF NITE	$ .25	$ .60	-na-
1	DEFENDERS	$ 1.25	$ 3.00	+1.60
1	DOC SAVAGE	$ .35	$ 1.50	+.50
169	DR. STRANGE	$ .75	$ 1.50	+.75
1	DR. STRANGE	$ .60	$ 2.00	+1.40
1	FANTASTIC FOUR	$125.00	$225.00	+105
2	FANTASTIC FOUR	$ 45.00	$ 75.00	+25
3	FANTASTIC FOUR	$ 35.00	$ 40.00	-nc-
1	FANTASY MASTERPIECES	$ .80	$ 2.00	-nc-
10	FEAR	$ .35	$ 2.50	+2.10
19	FEAR	$ .25	$ 3.00	+2.80
1	GHOST RIDER	$ .35	$ 1.00	+.40
1	G.S. INVADERS	$ .60	$ 1.25	-na-
4	G.S. MAN-THING	$ .40	$ 2.00	-na-
5	G.S. MAN-THING	$ .40	$ 2.00	-na-
1	G.S. x-MEN	$ .50	$ 1.75	-na-
1	HERO FOR HIRE	$ .60	$ 1.70	+.70
1	HOWARD THE DUCK	$ 2.00	$ 3.00	-na-
1	HULK	$ 45.00	$ 70.00	+20
2	HULK	$ 20.00	$ 40.00	+15
3	HULK	$ 10.00	$ 17.00	+5
102	HULK	$ 1.25	$ 2.50	+1.50
1	HUMAN TORCH	$ .25	$ 1.00	+.40
1	INHUMANS	$ .35	$ 1.25	-na-
1	INVADERS	$ .30	$ 1.00	-na-

THE MARVEL BLUE CHIP GUIDE (CONT.)

ISH	COMIC	BID	ASKED	CHANGE
1	IRON FIST	$ .30	$ 1.00	-na-
1	IRON MAN	$ 1.50	$ 3.50	+1.50
1	IRON MAN & SUBBY	$ 1.00	$ 2.75	+.75
83	J.I.M. THOR	$ 35.00	$ 50.00	+14
1	KAZAR new	$ .35	$ 1.40	+.40
1	KULL	$ 2.00	$ 4.25	+1.25
1	MAN-THING	$ 1.00	$ 3.50	+1.90
1	MARVEL CHILLERS	$ .30	$ .85	-na-
1	M.C.I.C.	$ 1.00	$ 2.50	+.50
1	MARVEL FEATURE	$ .75	$ 2.75	+1.50
2	MARVEL FEATURE	$ .40	$ 1.75	+1.15
1	MARVEL FEATURE new	$ .30	$ .80	-na-
1	MARVEL PREMIERE	$ .65	$ 2.85	+1.85
2	MARVEL PREMIERE	$ .40	$ 1.75	+.95
1	MARVEL PRESENTS	$ .30	$ .75	-na-
5	MARVEL SPOTLIGHT	$ .40	$ 1.00	+.20
12	MARVEL SPOTLIGHT	$ .40	$ 1.25	+1
12	MARVEL SUPERHEROS	$ 1.00	$ 4.00	+1
1	MARVEL TALES	$ 4.50	$ 10.00	+2
1	MARVEL TEAM-UP	$ 1.25	$ 2.75	+1.55
1	MARVEL 2 in 1	$ .50	$ 1.25	+.45
16	MONSTERS ON PROWL	$ .80	$ 2.25	+.85
1	NICK FURY SHIELD	$ .75	$ 2.75	+1.35
1	SILVER SURFER	$ 4.00	$ 7.00	+3.60
1	SKULL THE SLAYER	$ .30	$ .60	-na-
1	SON OF SATAN	$ .30	$ .90	-na-
1	SPIDERMAN	$115.00	$160.00	+80
2	SPIDERMAN	$ 30.00	$ 60.00	+30
3	SPIDERMAN	$ 20.00	$ 45.00	+23
101	STRANGE TALES	$ 10.00	$ 16.00	+4
178	STRANGE TALES	$ .40	$ 1.25	-na-
1	SUB-MARINER	$ 1.25	$ 3.25	+1.65
1	SUPER VILLIAN T. UP	$ .35	$ 1.00	-na-
1	TALES OF ASGARD	$ .75	$ 1.40	+.40
39	TALES OF SUSPENSE	$ 25.00	$ 45.00	+17
27	TALES TO ASTONISH	$ 35.00	$ 55.00	+15
35	TALES TO ASTONISH	$ 12.00	$ 18.00	+3
1	TOMB OF DRACULA	$ .35	$ 2.00	+1.40
1	WARLOCK	$ 1.00	$ 2.00	+1
9	WARLOCK	$ .40	$ .85	-na-
1	WEREWOLF BY NITE	$ .45	$ 1.40	+.40
1	X-MEN	$ 12.00	$ 16.00	+1

There they are! The Marvel Blue Chips! The Blue Chip Guide will be a regular feature in CASH FROM THE STASH. Coming up in future issues will be...comparisons of Plastic comic bags, comic filing systems, and basically the whole line of comic book related merchandise. As for the best investment this month, you are reading it! If I may borrow the phraseology from Gilbert Sheldon.."Tis better to have comics in times of no money, than to have money in times of no comics!"

SEND YOUR LETTERS TO: MARVEL ART REVIEW, FAN 4-UM, 142 MILL HILL AVENUE, BRIDGEPORT, CONNECTICUT 06610

Hello!
I saw your large spread (it was hard to miss!) in TBG #113. Being a hopeless MARVEL addict (no one can do a thing for me! I've seen all the best doctors in the East.), I decided The MARVEL ART REVIEW was essential to my well-being. Hence, here's $3.50. Put me down for a 6 month subscription to your publication. I await its coming with baited breath. SO BE IT!
Joe Pilla, 368 Meadowood Manor, Decatur, Georgia 30034
WE KNOW YOUR SYMPTOMS JOE, T.M.A.R. IS THE "FIX" YOU SEEK!

Dear Sir:
Ya got me hooked, amigo. I am a MARVEL reader and this(TMAR) looks okay. I wish ya a lot of success with this venture, as I think fandom needs junk like this in it ta survive. This I honestly believe. So I am 100% behind ya amigo.
Please accept my check for a 3 month sub. Thank ye fer yer time, amigo. Keep out of jail (like, don't fly ta South America with my sub money or I'll kill ye.)
David Edward Taeusch, PO BOX 1327, Midland, Michigan, 48640
THANKS FOR THE VOTE OF CONFIDENCE DAVE! AND WOW WHAT SNAZZY CHECKS THIS GUY GIVES PEOPLE! HAVE HIM SEND YA SOME MONEY--YOU WILL BE LAUGHING FOR DAYS!!!!

Gentlemen:
I read with great interest your ad in the BUYER'S GUIDE #113, regarding The MARVEL ART REVIEW. A majority of the comic fans in Milwaukee, at least those whom I have come in contact with, are primarilly MARVEL collectors. They have often expressed interest in a publication such as the one you propose.
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